SILVER LINING
PERSPECTIVES

Dear Nephi -

Here's the Fourth record ("American Romance") which I own. I'm also sending "Rosebud" - the fifth release - on Evening Star Music Group, distributed by City Hall + Some Press.

Best, Harriet

HARRIET SCHOCK
RECENT PRESS

Harriet Schock is a rare talent. In today's music industry, Schock stands out because she gets back to the basics...fearlessly reveals the emotional dilemmas where most musicians fear to tread.

Harriet Kaplan
Music Connection

This is an amazing record by one of the great masters of songs. Harriet Schock is in complete control of lyric, composition and melody. I've listened to this record over and over again.

Janis Reed
Improper Bostonian

The effect of this album, produced with Venet's light hand, is a collection of songs far deeper and richer in emotion than most major label offerings.

Harry Styron
Tulsa Artists' Coalition Newspaper

And the songs are searingly honest, straightforward and beautiful. Schock's voice is melodic, gentle and powerful. And her music is familiar, the subjects touch close enough to the heart to bring tears or a smile of recognition.

Deborah Ensor
The Taos News

Harriet Schock performs the amazing feat of being a precise, meticulous song craftswoman without sacrificing even an iota of the rich emotionalism that makes love songs worth listening to.

Steve Schalchlin
Songtalk, NAS

harrietschock

recentpress

"Check out Rosebud by Harriet Schock, the second release on Nik Venet's new Evening*Star label. Beautifully produced by Nik Venet, Rosebud is a song cycle based on the key motif in Citizen Kane, Orson Welles' masterful 1941 movie. Schock is a strong, romantic singer. More importantly, she uses such talismanic females as Frida Kahlo, Marlene Dietrich, and Patsy Cline to conjure an aural cinema of nostalgia.

Ultimately, Schock's album is about empowerment, about self-realization. Like Venet's productions of Dory Previn, Rosebud is sophisticated, personal pop. Strikingly packaged, it features the cream of California's session players, including bassist Abraham Laboriel, guitarist Dean Parks, and arranger Jimmie Haskell. The material may be demanding, but the presentation is dreamy."

Carlo Wolff
News Herald, Cleveland, Ohio
Principal Author -- Billboard Encyclopedia of Producers

"In her new album, "Rosebud," Harriet Schock displays an uncommon talent and artistry. Her songs, full of metaphor and irresistible image, are moving, visually evocative and poetic. This is beautiful music...at times, breathtaking."

Steve Wycoff
Chairman, Creative Writing
Dept. of English
Lehman College, New York

Discoveries Magazine
Disc Reviews

Record producer Nik Venet has spent most of his 40-year career in music guiding the work of the singer/songwriter, and now that his own label has begun operating that's still his top priority. From Bobby Darin to the Beach Boys (Brian, actually), from Fred Neil to Jim Croce, Venet has helped in shaping the recorded material of some of the best ever, and getting great performances down on tape.

Evening Star, Venet's most recent projects have been producing women songwriters: Sarah Kim Wilde (Embers) and now Harriet Schock. Like Venet, Schock comes from a time when primary emphasis was placed on the song itself, the actual substance of the composition. The fact that rosebud is so intimately concerned with allowing the song and the songwriter to come through clearly and unencumbered, immediately sets it apart from nine out of ten albums of current music that become available these days.

Schock, a fine singer who accompanies herself on piano (think of some of Joni Mitchell's unadorned tracks from her classic period, as on Blue or Ladies of the Canyon), is unusually skilled at writing the personal song, and using memory details in her lyrics. The title song refers to a key plot point from the classic Orson Welles film Citizen Kane, and "Dreaming of Casablanca" also draws inspiration from the movies. The effect the cinema had on Schock throughout her life is revealed poignantly in "Marlene" and "At The Movies."

But her concerns move beyond the silver screen, as in the affecting tribute to a country music legend, "Patsy Cline," and with "You Are," as finely-crafted a love song as you are ever likely to hear. Venet can lay claim to one of the better track records over the course of his long career, and he proves once again that he was completely right by investing himself in the songwriting talent of Harriet Schock.

Paul Gabriel

MUSIC CONNECTION
Published Every Other Thursday Since 1977™

HARRIET SCHOCK

The Blossoming Of *Rosebud*

By Dan Kimpel

It is virtually impossible to be a member of the songwriting community and not be aware of Harriet Schock as an educator, consultant as well as being a spokesperson for songwriters. But first and foremost Harriet is a Grammy-nominated songwriter with a career's worth of credits and a noted recording artist with four acclaimed albums. With *Rosebud*, her fifth release, she is showcasing the continuing evolution of the creative artistry that remains closest to her heart.

Schock's early Seventies debut, *Hollywood Town*, included "That Ain't No Way To Treat A Lady," which became a #1 hit for Helen Reddy. "I wrote a love song but everybody thought it was a militant feminist statement." Schock recalls. "On my album there were songs that were feminist statements and this didn't happen to be one of them. But women were taking new ground. I had a forum, airplay and was getting my feelings out there."

In this current age of million-selling female artists, "Women are coming from a more organic and honest place," says Schock. "For writers who are trying to do that — as I have always been — it opens that door. Now that women are taking over with real messages it's being noted. Of course things that make money are always noted."

Songs in films have also played a key role in Schock's career. "That's what fed me for the last fifteen years between albums," she says. "I co-wrote [with Misha Segal] songs for *The New Adventures of Pippi Longstocking*; songs for the animated film *Secret Garden*; the end title for *Delta Force II* and "First Time On A Ferris Wheel" — which has been recorded by over 30 artists — for Berry Gordy's *The Last Dragon*." Recently, Schock completed a Universal film, *The Real Life Adventures of Santa Claus*.

Schock's *Rosebud*, had a long gestation period. She explains. "In 1991 I met producer Nik Venet at a NARAS local Board of Governors meeting. I played him some things and he kept wanting to hear more. I thought, 'Wow he really likes them,' then I discovered that he just wanted to hear something that sounded like me. I had gotten into writing for the market rather than writing about who I was. He started talking to me about subjects he thought I should write about. These formed the songs for the first album of mine that he produced."

The album, *American Romance*, released on Venet's Godsdog label, garnered a buzz, some press, and built the momentum for his next venture, Evening Star Records. In 1996 Nik produced the first incarnation of *Rosebud*. Schock recalls, "The sound of the record was not what we needed. When Jeffrey Casey took over the label, we went back in to remix, and I overdubbed a piano track. We also cut a song called 'I'm Going to Hold You to That' and took off a couple of the other songs."

How does *Rosebud* relate to Orson Welle's film *Citizen Kane*? Schock responds, "*Citizen Kane* starts with a child in a field playing with his sled, then the camera pulls back to reveal someone signing adoption papers. In one moment this kid's childhood and all of its happy memories are gone. Nik said there's a '*Rosebud*' in everybody's life, either a time or a person, that's brought so much happiness that looking back on it through time or loss, you realize that's your source of creative passion. You can write about it or paint about that time and it will never run dry — the Rosebud will always give you inspiration."

April will see one more Schock release. A series of articles on songwriting which appeared in the *Songwriters Musepaper* and other songwriting journals across the United States. The compilation of writings will be released by Blue Dolphin publishing under the title *Becoming Remarkable: For Songwriters and Those Who Love Songs*.

"I have a specific target audience," concludes Schock, "people who are willing to experience emotion, and people who want to have dialogue about something real that will help them understand their own lives. They don't want to be preached to — but they want experiences communicated in an aesthetic way that they can take into their hearts and feel like somebody's been there. Because, whatever it is, I've probably experienced it. "

Contact Evening Star Music Group. 714-502-0688 MC

Harriet Schock - Songwriter/Recording Artist
(323) 934-5691 harrietschock.com
harriet@harrietschock.com

Grammy Nomination - Gold Record (RIAA)

"Ain't No Way To Treat A Lady"

Platinum Record (RIAA) - "Helen Reddy's Greatest Hits"

Cashbox Award - Best New Female Artist

Songs

Helen Reddy	"Ain't No Way To Treat A Lady"
	"Mama"
Letta Mbulu	"Ain't No Way To Treat A Lady"
Johnny Mathis	"Ooh, What We Do"
Manfred Mann	"Hollywood Town"
Lee Greenwood	"Winds of Change"
Robert Flack	"Happiness"
Jodi Benson (The Little Mermaid)	"Dreaming"
Partridge Family	"That's The Way It Is With You"
Nancy Wilson	"First Time On A Ferris Wheel"
Gloria Loring & Carl Anderson	"First Time On A Ferris Wheel"
Smokey Robinson	"First Time On A Ferris Wheel"
Rebecca Paris	"First Time On A Ferris Wheel"
Supremes	"First Time On A Ferris Wheel"
Vesica Pisces	"Glass Ceiling"

Songs for Feature Films and Television

The New Adventures of Pippi Longstocking	(Columbia Pictures)
The Secret Garden	(ABC)
Phantom of the Opera	(21st Century)
The Last Dragon	(Tri-Star)
Delta Force II	(Pathe Films)
State Fair	(CBS)
Baby Makes Five	(ABC)
NBC Saturday Morning Preview	(NBC)
Unsettled Land	(Hemdale)
Crossing the Mob	(NBC)
Matters of the Heart	(Universal)
Cave Kids	(Hanna Barbera)
Sing Me A Story with Belle	(Disney)
Fun with Spanish	(Disney)

The Life and Adventures of Santa Claus **(Universal)**

Harriet Schock's Recordings as an Artist

Hollywood Town	**20th Century Records**
She's Low Clouds	**20th Century Records**
You Don't Know What You're In For	**20th Century Records**
American Romance	**Godsdog Records**
Rosebud	**Evening*Star Music Group**

As an author.....

***BECOMING REMARKABLE*, For Songwriters And Those Who Love Songs**
Published by Blue Dolphin Publishing and available in bookstores nationwide

Write Way Publishing
PO Box 441278, Aurora, CO 80044

MURDER FOR BELTENE

Sandra Brewer

As a first-time novelist, Ms. Brewer certainly has the right idea, and perhaps by the second book she will have learned to unclutter. A brief prologue setting the backdrop for the tale would also be useful, as this reviewer felt as though she'd stepped into an "Act Two".

That being said, she does know how to pick intriguing subject lines, sympathetic characters and to maintain a reasonable amount of suspense and believability. Best of all, she utilizes the unusual "hook"of druidism and Celtic myth to keep readers' curiosity aroused. She also includes a cast list of characters with pronunciation for the beautiful but oddly spelled Welsh names and a detailed map of the town where the action takes place.

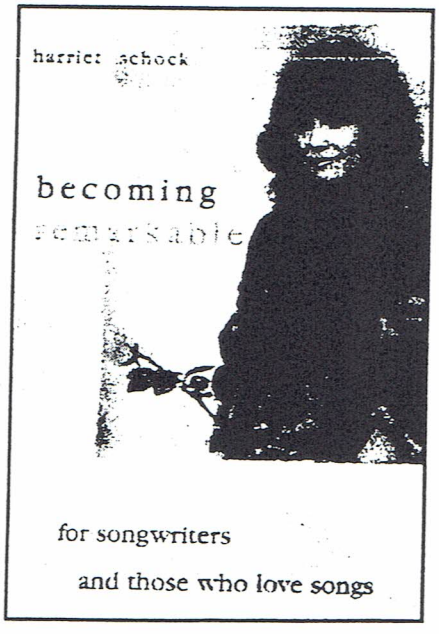
After getting through a mildly confusing start, the book moves steadily forward. The inclusion of several subplots, interesting in themselves, tends to divert one's concentration from the main story; one or two of them are not fully fleshed (perhaps not the best choice of words for a book about vampires) and appear almost as contrived afterthoughts. However, there is an abundance of humor involved, especially regarding Rhiannon's cousin, Trystan.

The reluctant Battens—a position akin to CEO, as well as a surname—is a young woman who would rather write vampire novels and eat ice cream than handle the duties of her large, quirky and otherworldly clan or to discover bloodless bodies left as gifts to her, Rhiannon is a plucky woman, not given to screaming and fainting, and during the course of the story learns to appreciate her powers and those of her relatives, taking advantage of all of them to solve the weird murders that keep occurring.

An interesting book, good in its own right and with the potential for future books on the Beltenes to be superlative, especially for an audience with a slight tilt to the arcane, mythical and mystical.

Janet R. Campbell

ISBN:1-885173-67-9, 1999, trade, 309pp., $18.99



Blue Dolphin Publishing Inc.
PO Box 8, Nevada City, CA 95959

MEN WHO TAKE CARE: WALKING THE ROAD OF LIFE AS ELDERS

Lou Dunn Diekemper

This is a spin-off of Diekemper's 1997 book, *Women Who Take Care: Choosing to Live with Wisdom, Grace, and Power After Fifty-Five!* Diekemper interviews 55 men, ages 55 to 89, to learn how men feel about aging. Each chapter poses a question and the men provide their answers. Unfortunately, there is little analysis, no revelation, and its sameness is only relieved by the occasional touch of humor or political incorrectness, all of which means this effort does little but reinforce the cliche that aging is great.

Despite a mix of age, race, and occupation, this group of guys is plain vanilla. Their thoughts on aging, fulfillment, women, the future, and other subjects are unanimously uninspired and boring. On relationship with women: "I nearly got slapped the other day," and "I really enjoy being around some of them." On their spiritual life: "Religion to me is a government," and "I sing sometimes in church." On how the world can be changed: "Be like a Coke commercial," and "Blow it up!" Most like to play golf, claim they have no regrets, and say their knees hurt.

After reading this book it is clear that the only secret to dealing with getting older is to live honestly, eat slowly, and lie about your age.

William D. Bushnell

ISBN:1-57733-048-X, 1999, paper, 191pp., $14.95

BECOMING REMARKABLE: FOR SONGWRITERS AND THOSE WHO LOVE SONGS

Harriet Schock

Harriet Schock, the author of *Becoming Remarkable: For Songwriters and those who love Songs*, wrote such songs as "Ain't No Way To Treat A Lady" (a Grammy nominated #1 hit), and "Dreaming" for *The Little Mermaid*. She has written and recorded five solo albums and is a highly respected teacher and lecturer of song writing. Her songs have been recorded by Helen Reddy, Lee Greenwood, Smokey Robinson, and many others. Her songs have also been in films such as "The New Adventures of Pippi Longstocking", Delta Force II, The Last Dragon, and ABC's The Secret Garden.

Harriet Schock has been a songwriter for over 20 years and has used her experience to write an inspirational book filled with practical, down-to-earth advice for songwriters. She is clear, concise, direct, and to the point. She emphasizes truth and honesty as she covers why, what, and how songwriters express themselves.

Includes three appendices: Publication Dates, Chapter Topic Guide, and Lyrics (from her "Rosebud" CD). Also includes an Index.

This books should definitely be on any songwriter's reading list. However, it is also a wonderful book for anyone who loves music, but has never written a song.

Tammy Kleitsch

ISBN:1-57733-050-1, 1999, paper, 214pp., $14.95

Harriet Schock, *becoming remarkable* (Price $19.95)
(Blue Dolphin Publishing, ISBN 1-57733-034-X)

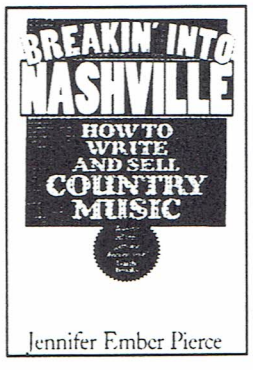
Harriet Schock, wrote "That Ain't No Way to Treat a Lady," Helen Reddy's career breaking single, as well as many songs for movies and other recording artists. Schock is a sage, profound and gifted songwriter. As if that wasn't accomplishment enough, Schock has put together a thought-provoking book entitled *becoming remarkable*, which comes with her latest CD, *rosebud*, inserted in the back of the book. Schock shares concise and practical insights into the creative, elusive and personal art of writing songs that make an emotional connection between the writer and his/her intended audience.

In *becoming remarkable*, Schock covers content, style and techniques for jump-starting your brain. She discusses overcoming "writers block," as well as tips on how to get objective feedback on your songs, the value of knowing the craft, pitfalls to avoid, and more importantly, positive steps to take in achieving your songwriting goals. If you're looking for a book that gives specifics on craft, reality checks on the music business, and profuse, real-life examples of what a song is, and how to write one that flows from your mind and speaks from your heart, *becoming remarkable*, is your ticket to ride. — Michael Settle

---

Jennifer Ember Pierce, *Breakin' Into Nashville*
(Price $16.95) (Bold Strummer, Ltd ISBN 1-56833-110-X)

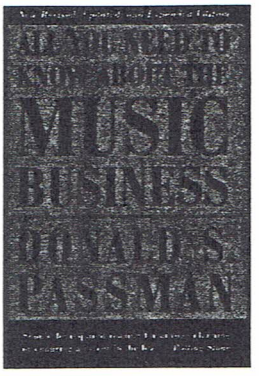
In her book *Breakin' Into Nashville*, Jennifer Ember Pierce comes at the subject from all angles, and the result is a fact-filled, encyclopedic reference that encompasses incredibly detailed examples of what works, why it works and how to be heard in the Nashville's highly competitive songwriting market. Having penned successful songs for Johnny Cash, Hank Williams, Jr. and Janie Frickie, among others, as well as having co-written with Garth Brooks, Pierce's credentials are as impeccable as her writing style.



Breakin' Into Nashville is the most comprehensive book on the subject I've ever seen. Pierce goes beyond the "heart and soul" of lyric content into the specifics of song forms. She uses well-known songs to add real world examples of each song's form, style and rhyme patterns. Pierce breaks them down and analyzes the elements of subject, title, importance of the first line, the rhythm of the words, the difference between song lyrics and poetry and how to use poetic imagery in a sparing manner to capture a feeling with pictures that show rather than tell you what the writer is saying. *Breakin' Into Nashville* is interspersed with interviews that offer the insights of executives from record companies, publishers and performance rights organizations on Music Row. Pierce helps you get on, and stay on, the track that leads to cuts, royalties, and the satisfaction that comes with being all that you can be. — Michael Settle

Donald S. Passman, *All You Need To Know About The Music Business* ($27.50) (Simon & Schuster ISBN 0-684-83600-9)

Whether you are working with a net (using a lawyer) or working without a net (negotiating your own contracts), Donald S. Passman's book *All You Need To Know About The Music Business* is loaded with accurate, essential information, written in non-legalese language, that every singer, artist, songwriter and record producer should know. Presented in usable, real-life scenarios, his is the most informative, concise and accurate book on the business of music that I have ever read.



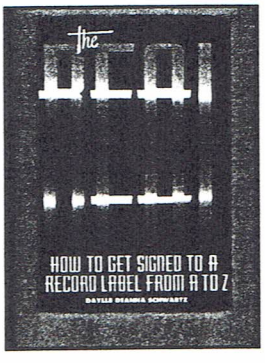
Passman, a teenage "wanna be," was advised by famed record producer (and family friend) Snuff Garrett (Snuff produced Sonny and Cher among others) to give up music and go to law school. Now Donald Passman teaches a music business course at the Southern California Law School's Advanced Professional Program, and his book follows the outline of the class. Passman has "walked the walk" as an entertainment lawyer and not only knows what he is talking about, but he wants you to know how to take care of business, instead of being "given the business."

The book (class) is presented in nine segments, filled with folksy analogies that make the concepts of intellectual property crystal clear while giving you down-to-earth dollar examples of how contracts work, what the pitfalls are, how to avoid them, keep your sanity and your hard-earned cash.You can read the portions that apply to your career, but there is a lot to be gained in learning from his book how your piece of the pie fits into the whole, and how to make sure no one is nibbling away at your slice.There is a section on songwriting, publishing, and copyright basics, a hundred or so pages that is must reading for self-published writers and small publishing entities.The knowledge in Donald S. Passman's book, *All You Need To Know About The Music Business*, is essential to those who not only want to succeed, but who want to know how to make the most of that success. – Michael Settle

---

Daylle Deanna Schwartz, *The Real Deal* ($16.95)
(Billboard Books, ISBN 0-8230-7611-3)

In this book Schwartz lays it all out for you in plain talk. This former high school teacher-turned rapper-turned record company president informs those serious enough to consider themselves the "real deal" about the inner-workings of the music industry and what making it could entail. This readily accessible book is presented in six parts: Getting Past the Myths, Finding the Key Players for Your Career, Preparing Your Presentation, Getting Seen and Heard by the Right People, Reaching Record Labels, and Getting a Good Deal: The Business of Music. Reading this book will educate you into the insides of the music business and can double your chances of getting that deal. — John Howard



BECOMING rEMARKABLE

By Judith Adams

Those that were fortunate enough to attend the Harriet Schock seminar Saturday, November 13th certainly went away feeling they were on the road to becoming at least more remarkable than before in their songwriting ventures.

Harriet took some time to speak about what she's good at...consulting and developing songwriters, and during the afternoon she saved a sufficient portion to listen to the tapes that each participant had brought. I sat and listened as much to her mannerism in critiquing everyones' songs as much as to the advice she was giving. And I've remembered other Los Angeles music people that upcoming songwriters have been at the mercy of, and it can be a very uncomfortable situation at best. Sometimes you could even walk away thinking truck driving may not be so bad. Or waitressing may have it's good days. They don't mean to tear you apart at the seams. It's just that they've been inundated with so many songs, the majority bad, that they're like an insensitive dentist who wonders why patients chill at the sound of his everyday drill.

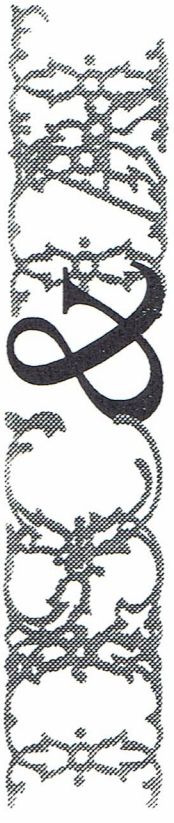
The amazing thing about Harriet, though, is that while she didn't pull any punches or ignore things that needed work in the participant's songs, she had this wonderful way of pointing out what needed to be changed in a phrase or a chord that made you want to swallow what normally would feel like a bitter pill. She was direct, explicit, detailed, helpful, specific and generally gave the most masterful presentation of criticism I have ever heard. But that's Harriet, a master at songwriting, a master at presentation, and a master of people. And she makes you walk away with new vision, direction and spirit for the craft.

For those of you less fortunate, here's just some of what she had to say:

1. Write because you have something to say.
2. Reach for the sky (beyond your grasp), and you may hit the ceiling.
3. If you write with enough pictures, you can get away with anything.
4. A song is remarkable when you know the craft and tell the truth.
5. Clarity is the key. You want them to see the same movie you do.

All is not lost. Check out Harriet's web site www.harrietschock.com She offers songwriting consulting and a correspondence course you can do at your own speed. Or email her at harriet@harrietschock.com or call her #323-934-5691, or buy her book, "Becoming Remarkable"—the best $15 you'll spend.

But do something about your songwriting and improving your craft. You'll be thrilled that you did.



Have a recording for sale? Disc & DAT is a free advertising service for full members. Call the PSA InfoLine at (503) 727-9072 to have your product listed.

Dave Carter - "When I Go"	CD/Cassette
Arlene Hale - "Winter Rose"	Cassette
Barry Crannell & Nora Krevans - "Welcome to the World"	CD
Toni Land - "Chocolate Cake for Breakfast" & "Karaoke King" (EP)	CD
Dime Store Soul - "Spare Change"	Cassette
Alan Charing - "A Boy and his Dog" & "Seconds West"	CD
Andrew O'Connor - "Self Titled"	Cassette
Michael Allen Harrison - "Live from the Bensen"	CD
Ben Wertheimer - "Visions of a Peaceful Planet"	CD/Cassette
"Natural Rhythms" & "Quiet Fire"	CD/Cassette
Michael Leach - "West of September"	CD
Theresa Demarest - "Keikos Dream" & "Moon Rising"	CD/Cassette
Lynn Frances Anderson - "My Famous Friend"	CD
Del Ford - "I'm a Cowboy in my Heart"	CD
Bill Bloomer - "Temple Dogs"	CD
Harris - "Songwriter"	CD
Sandy Frye & Dan Blaufus - "Harmony Cafe"	CD
Patricia Lou Harris & Terri Thurman - "Gallump"	CD
Bethany Miller - "Full Measure"	CD
Donna Jose - "Rhymes of Passion"	CD
Lyle Ford - "Lyle Stephen Ford"	CD
Mark Olmstead - "Soul Reason"	CD

Harriet Schock

One-on-one Consultation, Classes, Correspondence Courses.

AS A SONGWRITER:

Wrote **"Ain't No Way To Treat A Lady"** (words and music), which was a **Grammy-nominated #1 hit** and has become a standard. Her songs have been recorded by such diverse artists as:

Smokey Robinson
Roberta Flack
Helen Reddy
Lee Greenwood
Johnny Mathis
Syreeta
Carl Anderson
Gloria Loring
Vikki Carr
Manfred Mann
Mirielle Mathieu
The Little Mermaid
Letta Mbulu
Nancy Wilson

Her film and TV credits include:
The New Adventures of Pippi Longstocking
The Last Dragon
Delta Force II
Matters of the Heart
ABC's The Secret Garden

AS A PERFORMER:

Was named **Best New Female Artist** by *Cashbox* Magazine. Schock's 4th solo album,**"American Romance,"** produced by Nik Venet, is in current release on **GODSDOG Records.**

"Harriet Schock is a rare talent. In today's music industry, Schock stands out because she gets back to the basics."
Music Connection

SOME OF HER STUDENTS:

"Harriet is a rare and wonderful blend of artist and teacher, fueled by a seemingly inexhaustible font of energy and enthusiasm. Her input in the areas of both words and music means that every song I write these days is absolutely the best song it can be."

Leslie Claussen

"There may be other songwriters of Harriet Schock's caliber (though I wouldn't care to bet on how many), but how many of them possess the rare combination of knowing how to impart their craft to others, and the willingness to spend the time to do so? Anyone who is serious about a successful career in songwriting shouldn't miss an opportunity to study with Harriet Schock. Besides being well-versed in the craft, she can be quite an inspiration."

Bruce Larsen

"Harriet's technique has totally transformed my writing, given it direction and focus. I consider her sort of a midwife for my works in progress."

Frank Johnson

"When I came to America three weeks ago, I had written only three songs in two years for my new CD. Now I have the best CD I've made to date, and ten of my best songs ever. It was quite inspiring to talk to someone who understands songwriting to that degree."

Andrej Surer

"Harriet Schock's information and technologies for writing great songs have been invaluable for me. for any serious writer it's a top priority."

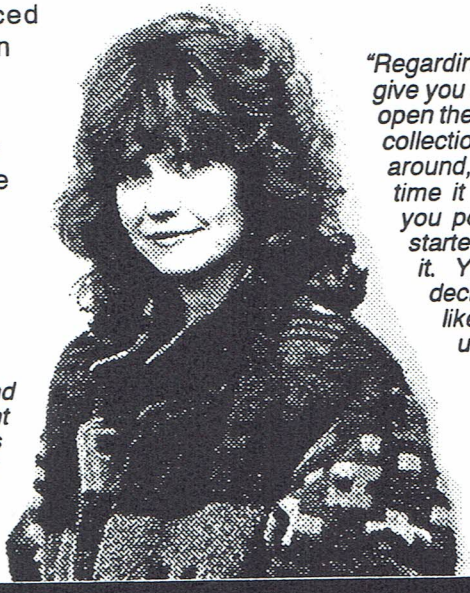
Bruce Miller

"I took Harriet's class four years ago and I'm still using the techniques. In fact, I've written more in the past four years than I have all my life."

Dale Gonyea

"For me, Harriet's greatest virtue as a teacher is that she LISTENS. She helps me find the core of a song and make certain that all of the lyrics and the music are true to that core. Her style of teaching has also helped me find and define my own personal style What a babe!"

James F. Dean



"Regarding Harriet Schock's consultation, let me give you an analogy: your car stops running, you open the hood and stand gawking at a confusing collection of metal, wire, and rubber, you poke around, hit something, and the car starts. Next time it happens, you can't remember where you poked to make it go. You might get it started, you might poke and further disable it. You might give up, close the hood, and decide to stop driving for good. Well, songs, like cars, have their parts and if you don't understand them you could get stranded.

Harriet Schock's system is to thank for the better songs I have written. I would not dare show the songs I wrote before I began studying with her except to show how much I have grown and improved since."

Steve Wagner

Songwriters: Become Remarkable!
For Information call (323) 934-5691

REWIND '99

In 1999, Songworks conducted 24 complete interviews with members of the songwriting and publishing communities. The following excerpts are quotes from some of these songwriters, artists and music publishers. If you'd like to read any of these articles in their entirety you can purchase back issues by calling *Music Connection* at 818-755-0101.

Rick Joseph

Issue #3

"Ultimately, songwriters have to depend on many people between the creation of a song and making a nickel from it. There's a lot of opportunities for trust to develop good and lasting relationships, but it's a complicated living. That's why songwriters have reputations as being different and difficult: it's certainly understandable."

Pamela Phillips Oland

Issue #13

"When you write a song, it's not about you. Who cares who loves you or hates you or what they did to you? What people want to hear about is themselves. When you say the word 'I' you speak for the listener. The listener is the one who is going to hear the song, take it in and personalize it. The references to 'I love you' become the one *they* love. Arty songs that don't have anything to do with anybody aren't as popular, even though they may be brilliant."

Wayne Kirkpatrick

Issue #21

"In Christian music there are certain kinds of things you can't write about or certain ways you can't write. In country — and I don't do a lot of country — there is a certain line you can't cross. If you get metaphorical and don't get out there and just say it, the country listener doesn't grasp it."

Silversher & Silversher

Issue #19

"We did a seminar a couple of weeks ago, and we were asked, 'Do you think about writing for kids?' I said, 'No, I write for myself.' If I love it, that's the first step."
— Michael Silversher

Dallas Austin

Issue #12

"The best songs are from experience, or your perspective of other people's experiences, and I might pull something from ten years ago that happened to someone else that's great for TLC. Or I could be sitting around the girls and pick up on the vibes and write a song. I'm really tuned into it so much it's aggravating sometimes. It's like everything's a song."

Kevin Welch

Issue #17

"After a while people get real dependent on having co-writers. I've seen some really fine writers get to the point where they were not sure enough to write by themselves. I think that's a real shame. I try to encourage my friends to keep their hands in with solo writing."

Colin Hay

Issue #6

"A musician friend of mine came over from Australia and he said 'what are you doing?' and I said 'I'm doing some more demos and I'm going to try and shop them around.' And he said 'what are you doing that for?' I said 'to get a deal.' He said 'you're going to do some demos and take them to some 25-year old kid at a record label? Why don't you just do it yourself?' I knew that was what I had to do, but I'd been avoiding it for awhile."

Victoria Shaw

Issue #18

"I don't have to sell the records a big company does. I sold 40,000 records for Warner Bros. That's considered a big flop. If I sell 40,000 on an independent, I'll be in heaven! My motto for the record is 'Not available in stores everywhere."

Vonda Shepard

Issue #11

"I tried to work on a spiritual level, not to be bitter at all. I think it was a year after I was dropped by Warner Bros. and I'd been rejected by every label and it was really a confusing time. I tried to channel the energy into writing and that's what actually saved me. That's where the *It's Good, Eve* record came from. And those were the songs I was playing when David E. Kelley saw me. It's a lesson — just focus on your work and don't get too caught up in what hasn't happened."

Peter Zizzo

Issue #2

"I started to realize it was a lot more interesting, and there were a lot more chances to succeed, behind the scenes. As a performer, the odds are against you getting a record deal, making the kind of record you want, having the record released with the right amount of promotion, having it become huge, and beyond that having a second record that does well and a career — I might as well just be relying on winning the lottery!"

Harriet Schock

Issue #7

"Women are coming from a more organic and honest place. For writers who are trying to do that — as I have always been — it opens that door. Now that women are taking over with real messages it's being noted. Of course things that make money are always noted."

Tia Sillers

Issue #14

"It's a cold hard fact: woman gets pregnant, woman has baby. Songwriting is a very malleable, open, unstructured thing. It's incredibly easy for that openness and lack of structure to get put by the wayside for children. Unfortunately, with a lot of the really successful songwriters I know who are women there aren't any children in the picture or they've made enough money so they can have a nanny. I think the music business is a boy's club — you've got to prove you're one of the boys.

Once you get past that, they quit thinking, 'this is neat, I'm going to write with a woman.' Then they're just writing with Tia or Stephany Smith or Matraca Berg. If you write with a man, you can write a female or a male song and be completely real about it."

Steve Allen

Issue #9

"We've all heard the phrase the Golden Age — the Twenties, Thirties and Forties. That was a towering peak of achievement and the songs still hold up. I find it encouraging that if you are in touch with a university music department they mention Jerome Kern and Duke Ellington. There is this taste among nineteen-year-old people, it's not just old men who say this."

David Olney

Issue #4

"The healthiest time for American music was probably the Twenties, Thirties and maybe the Forties, with big bands and people whose main thrust was to give a good performance. They didn't give a shit who wrote the songs, but it ended up they would get the best songs. It was kind of a filtering service they provided. They were arbiters of that kind of stuff. Now, everybody writes their own songs, and there's no way of telling who's really good." MC

Holyrood Hall *28th* 2:00 pm free

World Premiere for Students

A **Sammy Hurden** 'special' and a **World Premiere** performance by students of St. Augustine's of Canterbury School, Taunton. As part of the Music Teacher's Workshop, this short performance is a **Chard 2000** commission - a new vocal work entering the Festival's **Archive of Music for Students.**

Sammy Hurden - vocalists, teacher, pianist, composer, studied piano and singing at Trinity College of Music, London.

After spells as pianist for dance at The Place and the Laban Centre, London, she accompanied jazz singer Lee Gibson and South African singer and drummer Brian Abrahams in Germany and at the South Bank. She formed a 24 piece *a capella* choir **'Brilliant Birthdays'** for which she composed a song cycle in collaboration with Toyah Wilcox, premiered at Salisbury Festival.

Her compositions for nature films include four National Geographic Specials, and nominated for an Emmy with **'Rainforest',** she won an IFPA Cindy award for **Musical Enhancement of Visuals.**

Performing her own songs with the *a capella* group Trio Hysteria, and besides her specially commissioned vocal work for **Chard 2000,** her other commissions include pieces for Wessex Women and four South West choirs.

Sammy teaches privately and part-time at Weymouth College. Renowned for their friendliness and the amazingly good sounds to emerge after only a couple of hours, her singing workshops are inspirational.

Holyrood Hall *28th* 3:00 pm £6/£4

HARRIET SCHOCK

Harriet Schock - performer, songwriter, pianist, journalist, teacher and composer is a Texan who chooses to live in Los Angeles, California. Named Best New Female Artist by Cashbox Magazine, her "Rosebud" CD is her fifth solo released to date.

A sensitive singer, a raw and honest performer, she brings the 'shock' of the new to her lyrics and music.

A singer/songwriter with a difference emphasing the song itself, the actual substance of the composition. Her music speaks for itself and is unadorned, save for her touching play on the black and whites of her piano.

Deceptively simple, her songs reveal the cinematic influences throughout her life - titles such as Marlene, Dreaming of Casablanca, Rosebud, and At the Movies, are all highly visual and recognisably nostalgic. However, her concerns are not solely with the silver screen. Patsy Cline, her special tribute to a country music legend, is affecting and literally heart stopping, 'You Are' just has to be one of the greatest goose bump love songs of all time.

An unusual blend of artist and teacher, she's an inexhaustible font of energy and enthusiasm for both words and music. Her US film and T V music credits are varied, and her "Ain't No Way To Treat A Lady" was a Grammy-nominated No 1 hit - now a classic standard. Her body of work has been recorded by such diverse artists as Smokey Robinson, Roberta Flack, Helen Reddy, Syreeta, Johnny Mathis, Manfred Mann, and more - and her inspirational reputation as a teacher? It's already legendary.

Harriet's performance is supported by **Judith Silver**.

The Meeting House in Ilminster
Excellent lunchtime food
Art exhibition
Great atmosphere
01460 55783

Look up our web page
http://ourworld.cs.com/chardfest

rock country jazz blues world folk rap reggae vocal gospel easy newage

AMG classical all movie all game

all movie guide Click Here The ultimate movie resource

All music guide search

artists albums songs styles labels

ALBUM REVIEW SONGS / TRACKS SIMILAR / RELATED CREDITS RELEASES

Rosebud

Artist Harriet Schock
Album Title Rosebud
Date of Release Apr 6 , 1999 (approx.) inprint
AMG Rating ★★★★½ (Best-of-Artist)
Genre Rock
Time 46:53
Library View Click Here to see this album in MARC format.

About AMG Quick-Trans French • German • Spanish • Italian • Portuguese

AMG EXPERT REVIEW: After spending much of the 1980s behind the scenes as a songwriter, as well as establishing herself as a teacher of repute, Schock returned to recording, first with *American Romance*, and then, even more triumphantly, with *Rosebud*. The album is produced by the legendary, late Nik Venet - most celebrated for his work with The Beach Boys, as well as singer/songwriter Dory Previn - and the sound is suitably mid-tempo, spare and uncrowded, with the singer and the songs very much at the forefront. Sympathetic accompaniment is provided by a handful of guitarists, a small string section and two pianists, and the feel is a marriage of folk and adult pop, with the melodic values of a stage musical. The ultimate victory, though, is very much Shock's own - if her songwriting was always solidly reliable, here it simply excels itself.

Rosebud is, loosely, a concept album, drawing inspiration from classic cinema. The title track takes its cue from Citizen Kane, and finds Schock examining the 'rosebud' in her own life - not, in her case, a sled, but her father. Elsewhere are references to Casablanca, Marlene Dietrich, and other icons of film. However, this doesn't mean that *Rosebud* is a self-indulgent wallow in nostalgia - the music tingles with quiet vigour and freshness, and Schock is never imprisoned by the album's concept, straying from it as often as she adheres to it. What makes Schock such a compelling songwriter is her ability to look beyond herself (a rare gift in the singer/songwriter genre), resulting in touching, observational pieces like "Over and Over and Over" - written about the elderly couple that reside above Schock's apartment.

The trademark wry humour that characterises much of Schock's writing is still present, but never as glaringly signposted as before. Check out some of the acidic kiss-off lines in "Okay, you win, I Give Up, You're Right, I'm Gone": "Your blood was blue/ Your shoes were grey/ But your feet were one hundred per cent pure clay". There's more where that came from, too: "Day by day you pontificate/ On all the people you've come to hate/ And here I'm sitting at three a.m/ Aware at last that I'm one of them". Add to this Schock's earthy, expressive singing, and you have what surely ranks as one of the most important, impressive albums of the decade. Those still not won over will find it even harder to resist the closing "You Are" - a testament to the supremacy of love over the pettiness that sometimes threatens to destroy it, rendered with breathtaking sensitivity and tenderness. — **Charles Donovan**

SONGS/TRACKS

1. Rosebud - 2:55
2. Patsy Cline - 3:55
3. Fool That I Was - 3:02
4. I'm Gonna Hold You To That - 3:36
5. Dreaming Of Casablanca - 5:05
6. Worn Around The Edges - 2:57
7. Last Love Song - 2:51
8. It Flies - 3:50
9. A Tree Grows In Brooklyn - 5:02
10. Over And Over And Over - 3:23
11. Marlene - 2:52
12. Ok-You Win - 4:07
13. You Are - 3:18

CREDITS

Tom Baker - Mastering
Dennis Budimir - Guitar (Electric)
Joel Derouin - Violin
Henry Diltz - Photography
Gary Floyd - Piano, Vocals (bckgr)
Jimmie Haskell - Conductor
Jim Hughart - Acoustic Bass
Abe Laboriel - Bass (Electric), Guitar (Electric), Guitarron
Tim May - Guitar (Acoustic)
Dean Parks - Guitar (Electric)
Marty Rifkin - Mandolin, Pedal Steel Guitar
Joe Robb - Engineer, Remix Producer
Harriet Schock - Piano
Craig Stull - Guitar (Acoustic)
Suzie Katayama - Cello
Joe Breuer - Engineer, Assistant Engineer
Daryl S. - Viola
Scott Wilson - Vocals (bckgr)
Jannel Rap - Vocals (bckgr)
Corwyn Travers - Vocals (bckgr)
Art Ziegler - Art Direction
Ken Empie - Guitar (Acoustic)
Joe Lamano - Bass (Electric)
C. Douglas Lacy - Accordion
Jenifer J. Freebairn - Vocals (bckgr)
Michelle Fox - Vocals (bckgr), Production Executive
Steve Schalchlin - Vocals

ALBUM RELEASES

1999	CD	Evening Star Music	2002

how would you review / comment on this entry?

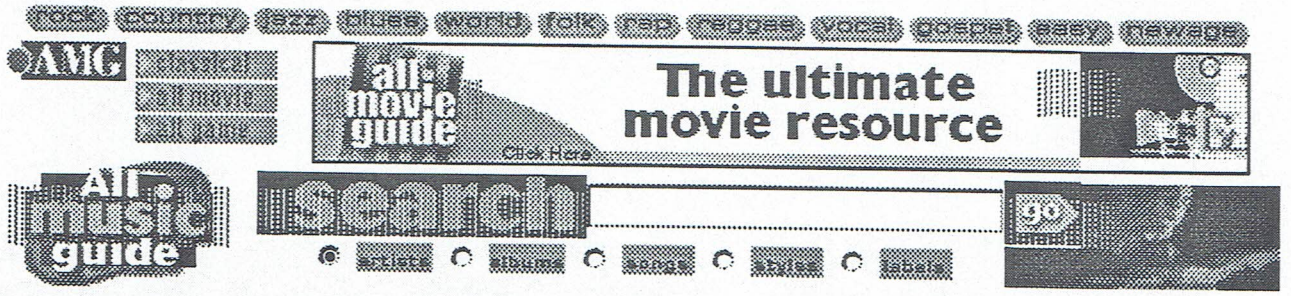
Music Expert Check. If you know this album well, your help in answering the following questions is much appreciated and will assist the AMG staff in improving the database.

Rate this album against artist's complete work (1 to 5 Stars):

○ 1 (poor) ○ 2 (OK) ○ 3 (good) ○ 4 (better) ○ 5 (best) ◉ N/A

Considering this artists complete work, is this album:

○ A Landmark album ○ Representative ○ Not Typical ◉ N/A



Hollywood Town

Artist Harriet Schock
Album Title Hollywood Town
AMG Rating ★★★★½ (Best-of-Artist)
Genre Rock
Library View Click Here to see this album in MARC format.

AMG EXPERT REVIEW: Harriet Schock's first album may not have enjoyed the success that it deserved, but it did spawn three popular covers, and in that respect, kick-started a long and successful songwriting career for the artist. The title track was subsequently recorded by Manfredd Mann, "Ain't Now Way To Treat a Lady" became Schock's best-loved song thanks to the US top 10 and AC #1 Helen Reddy version, and "That's The Way It Is With You" was blessed with the dubious honour of interpretation by The Partridge Family. Schock's first short-lived career writing advertising copy immediately gives itself away; one spin of the album is enough to reveal her conspicuous gift for word-play and professional's aptitude for witty couplets. She could just as easily have been a copy editor, too - there isn't a gratuitous word on this album, and not so much as one rambling, directionless line or thought. But more importantly, Schock is gifted with a profound and consistent melodic knack - even if you don't like any of *Hollywood Town's* 10 tracks, you won't forget them. It's the kind of high-comfort, major-key music that you hum without realising it, and then crave when it's gone - a sort of aural chocolate. Schock is even better when her songs are subdued and understated - "The Day" and "Could it Be", both quietly hopeful ballads about love affairs yet to begin - are dazzling. And her own stab at "Ain't No Way To Treat A Lady" is good for being less glossily produced than Reddy's, and more sympathetically sung; Schock sings with character, enthusiasm, and a crystal-clear soprano. She's also a good pianist, and here her playing is supported by top-notch "name" musicians, including Leland Sklar, Ron Tutt and Larry Carlton. — **Charles Donovan**

SONGS/TRACKS

1. Hollywood Town (*Schock*)
2. Standin' in the Way of the Music (*Schock*)
3. You Took the Words out of My Mouth (*Schock*)
4. Straight Man (*Schock*)
5. That's the Way It Is with You (*Schock*)
6. Ain't No Way to Treat a Lady (*Schock*)
7. Hold Me (*Schock*)
8. Day (*Schock*)
9. Let 'em Love (*Schock*)
10. Could It Be (*Schock*)

rock country jazz blues world folk rap reggae vocal gospel easy newage

AMG

all movie guide Click Here The ultimate movie resource

all music guide

search

go

artists albums songs styles sales

ALBUM REVIEW SONGS / TRACKS SIMILAR / RELATED CREDITS RELEASES

She's Low Clouds

Artist Harriet Schock
Album Title She's Low Clouds
Date of Release 1974 (approx.)
AMG Rating ★★★★½ (Best-of-Artist)
Genre Rock
Library View Click Here to see this album in MARC format.

About AMG Quick-Trans French German Spanish Italian Portuguese

AMG EXPERT REVIEW: *She's Low Clouds* finds Shock dabbling in the same muscularly melodic songwriting as on her debut. The original production team and many of the players are back, too. The album is distinguishable from *Hollywood Town* primarily for a couple tracks ("Come Inside, Cowboy", "I Want Your Time") which take a more country-influenced approach. Again, it is the incredibly strict adherence to craft, in terms of both music and words that lifts Schock above the competition. Where most singer/songwriters are content with lazy, imperfect rhyme, Schock often rhymes as many as five words in a stanza, all perfectly. Example: "Pride/ hide/ purified/ open wide/ come inside" from "Come Inside, Cowboy". It's even more enjoyable when she gets carried away, as on the frisky "Play It Again": "I'm just a starving musician/ Who's just had my favourite food/ And I've been rocked and rolled/ And pigeonholed and gently moved/ And simply told and gospelled, souled and rhythm and blued". At this point, Schock was to Helen Reddy what Laura Nyro was to The Fifth Dimension; Reddy promptly recorded "Mama", one of the finest songs on *She's Low Clouds*, for her hit album *Music, Music*. It also became a stalwart of her live shows. — **Charles Donovan**

SONGS/TRACKS

1. Go on and Go (*Schock*)
2. Come Inside, Cowboy (*Schock*)
3. She's Low Clouds (*Schock*)
4. You (*Schock*)
5. Play It Again (*Schock*)
6. My Heart (*Schock*)
7. Brooklyn Can Hear You Braggin' (*Schock*)
8. I Want Your Time (*Schock*)
9. Songs Are the Children (*Schock*)

CREDITS

Michael Lietz - Engineer
Harriet Schock - Vocals
Armin Steiner - Engineer
Eirik The Norwegian - Engineer
Roger Gordon - Producer

rock country jazz blues world folk rap reggae vocal gospel easy newage

AMG all music guide

all movie guide Click Here The ultimate movie resource

All music guide search artists albums songs styles labels go

ALBUM REVIEW SONGS / TRACKS SIMILAR / RELATED CREDITS RELEASES

You Don't Know What You're in For

Artist Harriet Schock
Album Title You Don't Know What You're in For
AMG Rating ★★★ (Good)
Genre Rock
Library View Click Here to see this album in MARC format.

About AMG Quick-Trans French German Spanish Italian Portuguese

AMG EXPERT REVIEW: Schock's third and final album for 20th Century Records was overseen by a different producer, and the results are extremely lush and polished to a fault. The songs - nearly all exemplary - are swathed in very dense string arrangements. Mysteriously, nowhere is Schock credited as an instrumentalist. However, if the sound is too heavy-handed for some tastes, the songs (all written by Schock) more than compensate, being as deft, literate, and accessible as anything on the earlier albums. "He's So Macho" - a caustic send-up of the Lieber-Stoller hit "I'm A Woman" - is bursting with barbed observations: "Well he can knock off a case of beer/ Before you can count from one to three/ And he can have a ball all weekend long/ Without ever leaving his TV". "Keep Drivin' James" is a delightful, candid fan letter to James Taylor, in which a unabashedly giddy Schock confesses: "You've helped me keep survivin'/ And you don't even know my name". "Southern Belle" comes across as a less snide cousin of Joni Mitchell's "Shades of Scarlett Conquering". Other stand-outs include the melodramatic "Somebody Else", and the slyly threatening title track, with its clever, double-edged warning: "Love can be the prison as well as the crime". *You Don't Know What You're In For* is an excellent set - it's just puzzling that the production seems to be trying to cover up or conceal something. Songwriting of this standard doesn't need to be hidden behind so many layers. — **Charles Donovan**

SONGS/TRACKS

1. You're a Man
2. We're Better Friends
3. He's So Macho
4. Somebody Else
5. I Could've Said It All
6. Let Me out! Let Me Go!
7. Nobody Stole Your Lady
8. Keep Drivin' James
9. Southern Belle
10. You Don't Know What You're in For

rock | country | jazz | blues | world | folk | rap | reggae | vocal | gospel | easy | newage
AMG
all movie guide
The ultimate movie resource
Click Here
all music guide
search
artists | albums | songs | styles | labels
go

Harriet Schock

Years Active 10s | 20s | 30s | 40s | 50s | 60s | 70s | 80s | 90s

Genres Rock

Styles Folk-Rock, Soft Rock, Pop, Singer/Songwriter

Instruments Vocals

Labels 20th Century (3)

AMG BIOGRAPHY

About AMG Quick-Trans French German Spanish Italian Portuguese

Singer/Songwriter Harriet Schock is best known for writing "Ain't No Way To Treat A Lady" - Helen Reddy's 1975 hit. In a career that spans close to 30 years, she has recorded several albums, all of which were critical successes if not bestsellers. She has also worked as a songwriting instructor, both privately and at USC. Her book, "Becoming Remarkable: for Songwriters and Those Who Love Songs" (Blue Dolphin Press, 1999), is something of a bible for aspiring musicians.

Schock was born in Texas, and encouraged to play the piano from an early age. Her father had himself been a musician before concentrating on medicine, and eventually becoming a famous dermatologist. In 1973, having moved to Los Angeles, Schock was signed as a staff writer for Colgems-EMI, after quitting her first job in advertising. Shortly afterwards, she landed a recording contract with Columbia, which fell through overnight. Instead, Schock ended up signed to 20th Century Records, a subsidiary of 20th Century Fox. Her first album, *Hollywood Town*, was released in 1974, and the following year Helen Reddy took "Ain't No Way To Treat A Lady", which Schock had performed on her debut, to #8.

Schock made two more albums for 20th Century Fox (*She's Low Clouds*, 1974 and *You Don't Know What You're In For*, 1976), and enjoyed further success as artists including Vicki Carr, Johnny Mathis, and Lee Greenwood began recording her songs. She was also twice named Best New Female Artist by Cashbox. Throughout the 80s, she didn't record, but was signed as a writer to Jobete, by Berry Gordy. This led to songs for Roberta Flack, and also spawned another huge song on a par with "Ain't No Way To Treat A Lady - "First Time On A Ferris Wheel". The track hasn't been a hit single, but recordings of it by Smokey Robinson, Carl Anderson, Gloria Loring, and Nancy Wilson, have granted it the status of a near-standard.

Schock returned to recording in the 90s with *American Romance*. This was produced by Nik Venet, who had famously been instrumental in launching The Beach Boys, Linda Ronstadt, Lou Rawls, Jim Croce, and Dory Previn, and with whom Schock had a personal and professional relationship that lasted until his death in 1998. The following year, Schock released her fifth album, *Rosebud*, which had again been produced by Venet, and her first book, "Becoming Remarkable". Her live show has since garnered a Dramalog Award, and she

has written songs for films including "The New Adventures of Pippi Longstocking". She offers correspondence courses in songwriting through her website (www.harrietschock.com), and tours regularly, not only with her own show, but also with her popular songwriting seminars.
— **Charles Donovan**

RELATED ARTISTS

Worked With: Robert W. Chadwick ★ Lee Sklar ★ Dean Parks ★ Marti McCall ★ Gary Coleman ★ David Carr ★ Misha Segal

DISCOGRAPHY (ALBUMS) ✓ - AMG pick ■ - in print (US)

	½★★★★	1974	She's Low Clouds	20th Century
✓	½★★★★★	1999	■Rosebud	Evening Star M
	★★★		You Don't Know What You're in For	20th Century
	½★★★★		Hollywood Town	20th Century

APPEARS ON

Misha Segal	Zambooka (1991)	Vocals (bckgr)

SONGS APPEAR ON

Dene Anton	Texas Soul
Roberta Flack	I'm the One
Manfred Mann's Earth Band	Angel Station / Best of Manfred Mann's Earth Band
Marlene	Marlene
Letta Mbulu	There's Music in the Air
Beckie Menzie	Heart & Soul
Original Soundtrack	Phantom of the Opera
Helen Reddy	on 6 albums: 1 2 3 4 5 6
Misha Segal	Zambooka
The Supremes	Simply Supreme
The Phantom of the Opera	Phantom of the Opera [Restless]
Various Artists	Mood Swings

YOUR ADDITIONS / CORRECTIONS TO THIS ENTRY HERE

Music Expert Check. If you know this artist well, your help in answering the following questions is much appreciated and will assist the AMG staff in improving the database.

Artist Qualities - Do you feel this artist/group is:

		Some of Both		
Energizing, Exciting	○	○	○ Soothing, Relaxing	◉ N/A
Dense, Thick	○	○	○ Light, Free, Transparent	◉ N/A
Harsh, Aggressive	○	○	○ Gentle, Peaceful	◉ N/A
Cold, Firm	○	○	○ Warm, Soft	◉ N/A
Bright, Dynamic, Ornate	○	○	○ Low Key, Calm, Melancholic	◉ N/A
Popular, Plain, Simple	○	○	○ Elaborate, Sophisticated	◉ N/A
Dark, Pessimistic, Bitter	○	○	○ Light, Cheerful, Sweet	◉ N/A

Featured Artist

Harriet Schock

I heard she had a new CD and a book out. Harriet Schock, singer-songwriter, teacher, human rights activist, one of those friendly people you sometimes have the luck to meet in Los Angeles.

She was off to Austin, to a songwriter conference, that lady I'd first seen playing her songs to an electric piano in a little vegetarian restaurant on Santa Monica's Main Street; story-songs, something a small group of songwriters excelled in when it became acceptable for writers to perform their own material. In a genre, she'd be in the good company of Harry Chapin, Tom Waits, Springsteen. I got an E-mail from her, via Todd Everett, crony extraordinaire and colleague, fellow traveler in the wilderness of American popular music. Thanks for giving her my E-mail address, Todd, I'll enjoy hearing whatever tales she hasn't already consecrated in songs.

The difference between Harriet and the storyteller singer-songwriters, is that the others sing short stories, poems, ballads where we may see tableaux, landscapes, noirs, while many of Harriet Schock's songs are like little movies. True to her Dallas roots, they are neo-country, or say alternative country. With feeling.

Harriet was going to Austin for the Austin Songwriters Association gathering, there to talk and perform. She's quite busy. The CD "Rosebud" came about when she had a talk with Nick Venet. She met Nick at a NARAS governor's meeting years before -- at the time he had the God Dog cassette label. They put out "American Romance" then made "Rosebud." Nick was a well-liked record producer, curly-haired Greek guy, pleasant, one of those people who discovers artists, brings them to their audience. Through his hands went Linda Ronstadt, Jim Croce, Dory Previn, lots of others, Harriet Schock. Over the years he had several labels, one of them was Evening Star. If you were looking for a father figure, Nick would have been a good choice. He had a concept to share with Harriet. Remember that Orson Welles movie, "Citizen Kane," where the kid at the beginning is playing in the snow with his sled, it's beautiful, he's carefree, having fun, the way kids do at the first big winter snowstorm. Then his life changes and everything goes away. He grows up and builds a publishing empire, becomes one of the envied, successful, rich . . . Ok, at the end of the movie he dies. His last word is "Rosebud." Nobody knows what that means. Dissolve to some old trash being burnt in a furnace, throw in an old sled. It's his sled. As it burns into oblivion you can see the letters on the seat crinkle as they burn off: Rosebud. Nick Venet told Harriet, there is a "Rosebud" in everyone's life; a person or time that is special, that is the pilot light for the fire of your creative passion. Harriet cast about for what it could be in her life, and realized that she felt that way about her father, who died in 1975. She named the CD "Rosebud" for that idea and metaphor that welds the CD together. Listen for the line, " . . . his arms hold me."

Nick died of lymphoma in January 1998. I hope he had a Rosebud in his life. He deserved one.

While teaching about songwriting, Harriet was writing articles about the craft. One of her students pressed her to put them together. Before Harriet could demur or temporize, she gathered them and edited the book:

BECOMING REMARKABLE
For Songwriters and Those Who Love Songs

Naomi Healing placed Harriet's articles in chapters: Integrity, Clarity, Technology. Published by Blue Dolphin, Nevada City,

California, it is one of their two top sellers, and is available in editions with/without CD.

A Native of Dallas, Harriet came to Hollywood in the early 70's, married to an actor. That did not work out. She wanted to write screenplays, found work in an ad agency. Meanwhile, she played the piano, and found her way to reconnect to songwriting, something she began doing in 7th grade when she wrote a song for her boyfriend; words and music. She wrote some new songs, began to play them around town. One night at the Bitter End West, Roger Gordon of Screen Gems-EMI saw her, signed her to staff deal and produced her first two albums on Russ Reagan's label, 20th Century, "Hollywood Town," "She's Low Clouds." 20th also released her third album, "You Don"t Know What You're In For."

She took piano lessons as a child, did not become a sight reader, since like many of us, she found a way to trick the piano teacher and played by ear. Still, she considers the piano her instrument, though guitars are more in use today for performing; she is a keyboard act -- "I play the piano! I love the voicings of the piano, there are things you can get out of the piano that you can't get out of the guitar." She listened to classical music; Tchaikovsky, Beethoven, Bach, Aaron Copeland, Mozart. An early musical influence was provided by her nanny, "other mother" Earnestine Jefferson who brought her up, and whom she eventually moved into her home in Los Angeles in her later years. They listened to the radio when mom was out of the house, (mom did not allow listening to radio) Ray Charles, Aretha, Sam Cooke, Otis Redding, gospel music. Harriet spent hours alone at the piano picking out their tunes. Harriet's father was a musician who played cello and Marimba in Shakey's Orchestra, a Jazz band, to put himself through college, became a doctor. His father founded the Chemical engineering branch at the University of Texas. Harriet's mother was a beauty from Galveston who was Queen of the Oleander Parade. Although her family was supportive, Harriet was thankful to have had a hit before her father died, "Aint' No Way to Treat a Lady." They never doubted that she would make it.

She went into film work for eight years, collaborating with various film composers or on her own. For Jobete (Stone Diamond) she wrote a love song for the movie "Berry Gordy's The Last Dragon" which Smokey Robinson recorded, but the song, "First Time on A Ferris Wheel," a tour de force for singers, a "big" European-style pop song, became a signature song for Carl Anderson. Harriet teamed with composer Misha Segal for the film score to "Delta Force II," and "Winds of Change" with Frederic Talgorn. Also with Misha, "The New Adventures of Pippi Longstocking" and then the animated version of "The Secret Garden" Mike Young Productions, (ABC -TV). She worked on Disney's "Songs From the Sea," with Jody Benson as The Little Mermaid, and "Sing Me a Story With Belle" a series where an episode is an old Disney cartoon. "You write the song to a picture" Harriet explains. For Universal, a Mike Young animation, "The Life and Adventures of Santa Claus" by Frank Baum, who wrote "The Wizard of OZ.

She has performed live except the eight years she spent in the film world. She has gotten a Dramalogue award, and often gathers an audience who simply wants to hear her sing and play. "There are people who come to my shows who don't even know I wrote the songs." Some of her venues: Genghis Cohen, At My place, and the Coffee Gallery in Pasadena where she'll be playing on September 27, 8 p.m..As President of L.A. Women In Music, she's hosting a showcase for writers at Genghis Cohen on September 29, and is due to release a compilation CD of their work soon.

When she tours outside home base, "I go wherever songwriting organizations fly me in -- Tulsa, Oklahoma City," she says, for songwriting seminars. She has been teaching since 1986, and taught at the University of Southern California for two years. What makes her a good teacher is a love of learning. "When you learn things, you see things differently afterwards, and it's . . . an exciting journey." She characterizes herself as a "People-junkie." She is active in the Citizens' Commission on Human Rights, an organization against shock treatments and drugging. Harriet admits she likes talking to people. "I had no idea when I started teaching . . . [how] guiding people to write songs [could be] bringing them out . . . changing their lives." Lately, she teaches privately, and holds seminars; she will speak and perform at Durango in October, Portland in November, elsewhere next year.

What does she listen to lately for inspiration? Country radio, Dixie Chicks, Dena Carter, Jewel, Tori Amos, Paula Cole, the Lilith Fair people. Yet she is inspired not only by songwriters, but by literature and poetry, "Toni Morrison, Pam Houston, Frank McCourt who wrote 'Angela's Ashes,' or watching people at the farmer's market."

For the future, she says, "I hope I get to do what I do for a long time. That I touch more lives and benefit people, because under it all that's really my intention."

Article by: Aida Pavletich
Aida Pavletich is a Los Angeles writer and videographer.
Harriet's listing in our roster
Harriet's web site

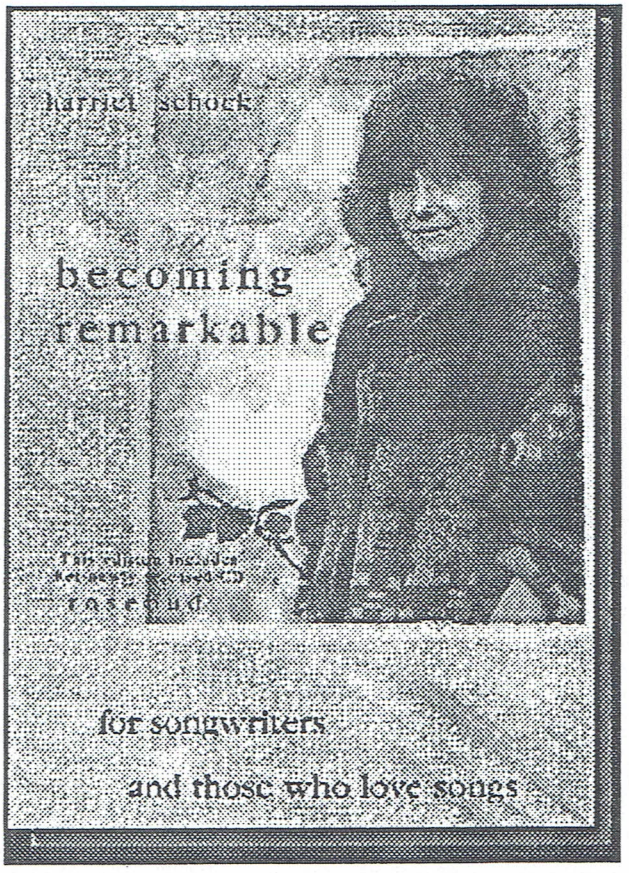
SONIC

A Star's Star

By Paul Barrow

The first things you notice about Harriet Schock are her eyes. When she looks at you, its almost like it's the last – as though by then she's already seen everything she needs to know about you. They are so brilliant, penetrating, and intelligent that it's almost scary.

But Harriet is by no means a scary person. On stage at the Delaware Playhouse in Tulsa September 18, what I noticed most about her was vulnerability. It's her sensitivity to the slightest shift in atmosphere, the slightest change in the mood of the song she is living on stage. As she tells a story that has come from deep within her own heart, her face lights as she feels the agony of a painful loss or cherishes a certain moment.



Harriet is a gold and platinum songwriter and a recording artist. She was voted best new female artist by Cashbox magazine, received a Dramalog Award for her live show. She has garnered extremely favorable press for each album she has released and this past April, her fifth album ROSEBUD was released and her performance at the Delaware Playhouse included many of the tracks from it.

"I am always honored to be a small part of greatness," said Nik Venet, the famous producer credited with launching the careers of Linda Ronstadt, The Beach Boys, Bobby Darin, Jim Croce, John Stewart, and Lou Rawls among

others. "Dreams are the mythology of the soul, and working with them, as an artist, makes life more artful. As a producer I prefer to work with Harriet Schock as a songwriter, writer and artist, because each of her songs tells the story of a soul rather than a life. I believe in her and I believe in her truth."

The one artist perhaps most responsible for Harriet Schock's success as a songwriter was Helen Reddy who had a huge hit with "Aint No Way to Treat a Lady." Then came Lee Greenwood, Smokey Robinson, Roberta Flack, Johnny Mathis, Syreeta, Carl Anderson, Gloria Loring, Vikki Carr, Manfred Mann, Mireille Mathieu, Letta Mbulu, Nancy Wilson and the many others who have recorded her songs. Many of her songs have been featured in films and on TV. She wrote all of the songs for The New Adventures of Pippi Longstocking and co-wrote "First Time on a Ferris Wheel" for the Motown film, Berry Gordy's The Last Dragon.

Also noteworthy about Harriet Schock is that she is not herself a star – at least in the sense that she doesn't have the press crawling all over the place to get a snapshot of her or hundreds lining up for her autograph. Harriet Schock's presence is like a sound that you hear in the distance, faint at first, that grows louder with each song that she sings until you become so conscious of it that you wonder what kind of crazy world would not idolize her.

Why is this woman not up there with the Mariah Careys and the Celine Dions? What is it about youth that is so much more appealing than the depth and heart and experience and conviction that this mature woman brings to the stage? What is it about the music industry that is so taken with so many other things besides the craft and art of music? What is it about Harriet Schock's music that makes a sinner like me want to go to church and get down on my hands and knees and thank God for people like her? What is it about Harriet Schock makes you want to walk up to her to say, "Harriet, thanks for being you. Thanks for giving me something real."

But Harriet is, indeed, a star to those who know her, those who have been blessed with the opportunity to hear her and see her. Among the Oklahoma audience of which I was fortunate to be a part, I learned that one had driven all the way from California, another several hundred miles from Nashville. She is a kind of guru to those in the industry who strive to improve their craft. She lectures all over the United States to songwriters organizations who put her up in luxurious hotel accommodations and pay all her expenses to come and talk about songwriting. This same weekend, she was up early Saturday morning after a late night show at the Delaware, heading for an all-day seminar in Oklahoma City, then back to Tulsa again that same evening for another show. She offers her own course on the

subject and is generous with her expertise in lending a hand to any who face the difficulties of trying to write a good song. Her recently published book on songwriters, "Becoming Remarkable," is available through her web site http://www.harrietschock.com. I highly recommend it.

Paul Barrow, Heartland Review

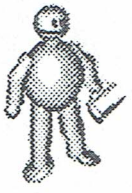
Historic File -- The best festival site ever posted on the World Wide Web (in our opinion of course)!

Oktoberfest '96

Tulsa Today was pleased to sponsor the 1996 Oktoberfest Internet Tent and to visit with so many of you. We had a blast! At some point, we may do another Oktoberfest or one of the many other festivals in Tulsa. However, such an adventure requires cooperation between festival management, corporate sponsors and volunteers which, at times, is like trying to manage a train wreck.

Special thanks for this web site development and design go to the University of Tulsa College of Business Administration WebTeam. From all reports, this remains one of the most extensive festival site ever posted on the World Wide Web. We will maintain this special site because we are so very proud of the quality of the team's work. A hearty **great job** and many thanks for this fabulous contribution. For more information about the WebTeam, visit their home site.

Our sincere thanks also go to the many journalists who reported on our community efforts. In particular, KJRH Webmaster, Russell Mills broke the story of the Oktoberfest Web Site. KRMG provided several interview opportunities to talk about the effort and Tulsa World staff writer Michael Overall produced a marvelously colorful and technically specific print piece.



San Gabriel Valley News
Pasadena Star News

HARRIET SCHOCK gives listeners a taste of her new CD, "Rosebud."

The music life 24 years after 'Ain't No Way To Treat a Lady'

By Luanne Hunt
CORRESPONDENT

HARRIET SCHOCK is blooming again.

She is a critically-acclaimed musical and lyrical composer who has been a mainstay in the recording industry. Now the successful L.A.-based singer, songwriter, teacher and author — best known for writing Helen Reddy's 1975 hit "Ain't No Way to Treat a Lady" — is back with a new album and a book.

"Rosebud" is her first national release in 24 years and she gives listeners at such spots as the Coffee Gallery Backstage in Altadena a taste of the CD. She also just wrote a book called "Becoming Remarkable." Published by Blue Dolphin, the book includes Schock's latest CD, provides insights into the world of songwriting and offers advice and guidance for would-be performers.

Schock is hoping the book will generate interest in her CD and vice versa.

"Now all I have to do is find my target audience," she said. "It's gotta be a grass roots kind of thing. People have to find out about it."

Please turn to SCHOCK / D3

SCHOCK

Career has taken many turns

Continued from D1

The success of "Ain't No Way to Treat a Lady," the Reddy number she wrote that hit No. 1 — Schock's lone top single — would be wonderful.

It was the early 1970s when she had just come to California and was hired as a staff songwriter at Screengems/EMI. The bosses made demos of her singing her songs and eventually she landed a record deal with Twentieth Century Records. She had three albums wrapped but it was "Ain't No Way to Treat a Lady" off the first one Reddy liked best.

"I remember I was in Dallas when it broke," Schock said. "Helen's husband and manager, Jeff Wald, called me and said, 'They're forcing out the single here. Looks like you have a hit.' I didn't know what he was talking about."

Since that first taste of commercial success, Schock has been busy writing songs for other artists, and numerous feature films and television shows.

She has penned tunes for Johnny Mathis, Lee Greenwood, Nancy Wilson and Smokey Robinson. During the 1980s, she wrote the songs for "The New Adventures of Pippi Longstocking," and ABC's "The Secret Garden."

In 1991, she met legendary producer Nik Venet, who produced her previous CD, "American Romance," and her current CD, "Rosebud," both on Evening Star Records. Venet also produced artists such as Linda Ronstadt, The Beach Boys, Jim Croce and Bobby Darin.

HARRIET SCHOCK has just written a book on songwriting.

"Nik was like a Svengali to me," she said. "He would tell me stories and I would write the songs. For instance, he talked to me about the film 'Citizen Kane,' where a rich magnate recalls his early days on a sled called "Rosebud." There's this concept that there is a "Rosebud"" in everyone's life, which becomes the fire for his or her creative passions."

If that is true, perhaps Schock discovered her "Rosebud" as a girl growing up in Dallas.

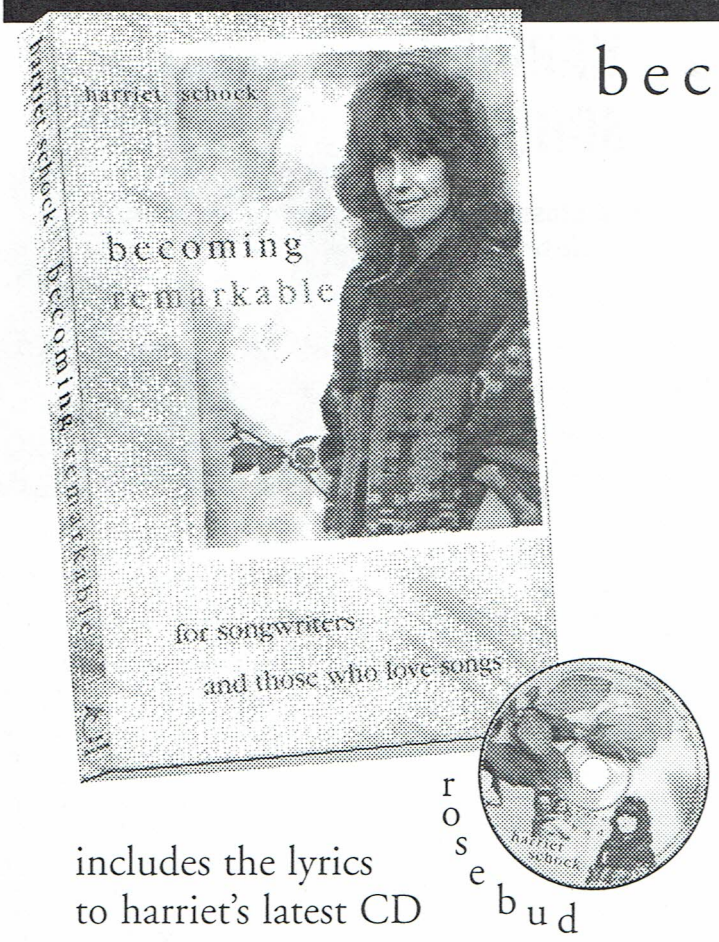
"My father helped me develop my musical ear and play the piano and my mother would read me books while I wrote down the words. I always wanted to be a playwright or a poet."

Schock began writing songs in seventh grade and continued writing in college.

"I entered my skits and songs for two sorority competitions and we won both times. It was then that I thought, 'Wow, wouldn't it be fun to make a living at this?' "

With her record label and book publisher behind her, Schock's career can be likened to that of a budding rose, one with many layers of petals.

"I would like to keep writing and being inspired. My songwriting is real important to me and I want to get better and better."



becoming remarkable

Foreword by Nik Venet

includes the lyrics to harriet's latest CD rosebud

produced and directed by Nik Venet

Harriet Schock is the songwriter who wrote the words and music of "Ain't No Way To Treat A Lady," a Grammy-nominated #1 hit. Her songs have been recorded by such diverse artists as Smokey Robinson, Roberta Flack, Helen Reddy, Lee Greenwood, Johnny Mathis, Manfred Mann and The Little Mermaid. Her film and TV credits include "The New Adventures of Pippi Longstocking," "Delta Force II," "The Last Dragon," and ABC-TV's "The Secret Garden." Named Best New Female Artist by Cashbox Magazine, Harriet Schock has written and recorded five solo albums.

A highly respected teacher, lecturer and writer about songwriting, Harriet consults with other songwriters one-on-one, and through her seminars and correspondence courses.

"*becoming remarkable* is filled with insights and answers...all of which have been well tested by Harriet's long run as a successful and internationally respected songwriter. Her observations on the creative process, from first spark to completed work, are thoughtful and inspiring. A songwriter, novice or pro, would have to work real hard to avoid getting something out of this book."

—Randy Sharp, President
National Academy of Songwriters

"Harriet looks deep inside herself for the answers to questions. We get to know her through her true and sensitive lyrics, and we soon find that she is also answering *our* questions. She writes with courage and grace and honesty. And, lucky for us, she wrote this book."

—Arthur Hamilton
composer, lyricist, "Cry Me a River"

"Harriet Schock is, in my opinion, one of the few who have earned the right to be called a 'songwriting teacher.' This is simply because she, herself, is a living, breathing virtuoso. To listen to Harriet's inspiring and beautifully crafted work is to understand that this lady really knows her business.

I find the principles she lays out in this book to be both workable and true and I dare say they can apply to any art form–even to the art of 'living life' itself."

—David Pomeranz
Multi-platinum award winning songwriter and recording artist

"Harriet Schock's *becoming remarkable* goes beyond stock talk about lyrics and melody and songwriting craft. It delves into what makes a song communicate with truth, power and emotional impact. Offering refreshing insight and advice, Schock also brings attention to valuable, often overlooked aspects of songwriting artistry. By book's end, Schock makes it evident that it is both by nurturing the artist within and honing his craft that the songwriter and his song are propelled on their path to becoming remarkable."

—Beverly Houston
Co-Founder, Dallas Songwriters Association

"Reading Harriet Schock's book was a real journey...a path of discovery into myself and my songwriting. Her vignettes creatively tie songwriting to real life, showing what an integral part of her life writing has become. *becoming remarkable* is truly an eye opener for all songwriters."

—Elizabeth C. Axford
NSAI, Pianist, Author, Songwriter

Order on-line at www.harrietschock.com or send in this form

Mail orders to: Harriet Schock, 6230 Wilshire Blvd, Ste. 1267, L.A., CA 90048
Fax Credit Card orders to: (213) 937-7893

Please send me ____ copies of *becoming remarkable*. Cost is $14.95 per copy.

Name _____
Address _____
City/State/Zip _____
Signature _____
☐ Check Enclosed ☐ VISA ☐ MC exp date ___/___
Card # _|_|_|_|_|_|_|_|_|_|_|_|_|_|_|_|

_____ Total for book packages
_____ Shipping & Handling ($5 for the first book, $1 ea. additional)
_____ Subtotal
_____ CA residents add 8.25% Sales Tax
_____ Order Total

Vol. XXIII, No. 7 3/29/99 to 4/11/99 U.S. $2.95 (Canada $3.95)

MUSIC CONNECTION

Published Every Other Thursday Since 1977™

SONGWRITER PROFILE

HARRIET SCHOCK

The Blossoming Of *Rosebud*

By Dan Kimpel

It is virtually impossible to be a member of the songwriting community and not be aware of Harriet Schock as an educator, consultant as well as being a spokesperson for songwriters. But first and foremost Harriet is a Grammy-nominated songwriter with a career's worth of credits and a noted recording artist with four acclaimed albums. With *Rosebud*, her fifth release, she is showcasing the continuing evolution of the creative artistry that remains closest to her heart.

Schock's early Seventies debut, *Hollywood Town*, included "That Ain't No Way To Treat A Lady," which became a #1 hit for Helen Reddy. "I wrote a love song but everybody thought it was a militant feminist statement." Schock recalls. "On my album there were songs that were feminist statements and this didn't happen to be one of them. But women were taking new ground. I had a forum, airplay and was getting my feelings out there."

In this current age of million-selling female artists, "Women are coming from a more organic and honest place," says Schock. "For writers who are trying to do that — as I have always been — it opens that door. Now that women are taking over with real messages it's being noted. Of course things that make money are always noted."

Songs in films have also played a key role in Schock's career. "That's what fed me for the last fifteen years between albums," she says. "I co-wrote [with Misha Segal] songs for *The New Adventures of Pippi Longstocking*; songs for the animated film *Secret Garden*; the end title for *Delta Force II* and "First Time On A Ferris Wheel" — which has been recorded by over 30 artists — for Berry Gordy's *The Last Dragon*." Recently, Schock completed a Universal film, *The Real Life Adventures of Santa Claus*.

Schock's *Rosebud*, had a long gestation period. She explains, "In 1991 I met producer Nik Venet at a NARAS local Board of Governors meeting. I played him some things and he kept wanting to hear more. I thought, 'Wow he really likes them,' then I discovered that he just wanted to hear something that sounded like me. I had gotten into writing for the market rather than writing about who I was. He started talking to me about subjects he thought I should write about. These formed the songs for the first album of mine that he produced."

The album, *American Romance*, released on Venet's Godsdog label, garnered a buzz, some press, and built the momentum for his next venture, Evening Star Records. In 1996 Nik produced the first incarnation of *Rosebud*. Schock recalls, "The sound of the record was not what we needed. When Jeffrey Casey took over the label, we went back in to remix, and I overdubbed a piano track. We also cut a song called 'I'm Going to Hold You to That' and took off a couple of the other songs."

How does *Rosebud* relate to Orson Welle's film *Citizen Kane*? Schock responds, "*Citizen Kane* starts with a child in a field playing with his sled, then the camera pulls back to reveal someone signing adoption papers. In one moment this kid's childhood and all of its happy memories are gone. Nik said there's a '*Rosebud*' in everybody's life, either a time or a person, that's brought so much happiness that looking back on it through time or loss, you realize that's your source of creative passion. You can write about it or paint about that time and it will never run dry — the Rosebud will always give you inspiration."

April will see one more Schock release. A series of articles on songwriting which appeared in the *Songwriters Musepaper* and other songwriting journals across the United States. The compilation of writings will be released by Blue Dolphin publishing under the title *Becoming Remarkable: For Songwriters and Those Who Love Songs*.

"I have a specific target audience," concludes Schock, "people who are willing to experience emotion, and people who want to have dialogue about something real that will help them understand their own lives. They don't want to be preached to — but they want experiences communicated in an aesthetic way that they can take into their hearts and feel like somebody's been there. Because, whatever it is, I've probably experienced it. "

Contact Evening Star Music Group, 714-502-0688